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"The strange affects of my tormented heart,
Whom cruel love hath woeful prisoner caught."

"Love that hath us in the net."

The second of this class of parallels exists in a speech by David (in *David and Bethsabe*), and the well known song in *Maud* :

"May the sweet plain that bears her pleasant weight
Be still enamelled with discoloured flowers."

"From the meadow your walks have left so sweet
That whenever a March-wind sighs
He sets the jewel-print of your feet
In violets blue as your eyes."

When we remember that five of these six citations are taken from songs; when we consider that Tennyson, almost unparalleled in English literature for the number and variety of his songs, borrowed abundantly from older sources for the subject matter and phraseology employed in them (one illustration of this, which has or has not been pointed out before, is the first song in *The Miller's Daughter*, a mere elaboration of three sentiments expressed in an ode of Anacreon); when we consider the technical excellencies of both Peele and Tennyson, and the bond of sympathy which might readily have existed between them, these external similarities perhaps attain to something of real significance.

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'SHE WAS A MAIDEN CITY.'

To the Editors of *Mod. Lang. Notes*.

SIRS:—As Professor Livingston suggests, the allusion to Venice as 'a maiden City' is so frequently encountered that Wordsworth (who read Italian with ease) might have found it in any one of a dozen places in the native literature. Among the possible sources in English, Professor Belden (*Mod. Lang. Notes* 26. 31) cites the *Familiar Letters* of the traveller, James Howell. I find no reference to Howell in Lienemann (*Die Belesenheit von William Wordsworth*), and recall none to the *Familiar Letters* from my own study of Wordsworthian sources in the literature of travel. Though there is nothing improbable in the supposition that the poet knew this book, it does not seem to be listed in the Catalogue of his library. Of course it might have been reserved from the posthumous sale; not a few of the volumes which he had especially valued may have been so withheld.

On the other hand, Howell's *Instructions for Forreine Travell* does appear in the Catalogue, and since it is precisely the kind of book that would interest the author of *A Guide through the District of the Lakes*, we have some right to assume that he read it. On our approach to Venice, the *Instructions* edify us with the inevitable common-

place. The volume in Wordsworth's library is said to have borne the date of 1650. I quote from Arber's reprint of the edition of 1642 (p. 42):

'From *Siena* he may pass to *Milan*, and so through the *Republiques* territories to *Venice* where he shall behold a thing of wonder, an *Impossibility in an impossibility*, a rich magnificent City seated in the very jaws of *Neptune*, where being built and bred a *Christian* from her very infancy (*a Prerogative she justly glorieth of above all other States*) she hath continued a *Virgin* ever since, nere upon *twelve* long ages, under the same forme and face of Government, without any visible change or symptome of decay, or the least wrinkle of old age, though her too nere neighbour, the *Turk*, had often set upon her skirts,' etc.

Will it be out of place to contrast Wordsworth's employment of the phrase 'a maiden City' with his ordinary use of adjectives as applied to cities? As my forthcoming Concordance will show, a city to him is, in general, 'great' or 'vast'—terms whose implication may be gathered from certain other epithets: 'huge,' 'enormous,' 'crowded,' 'mean,' 'cruel,' 'doleful,' 'obstreperous,' 'disolute.'

I suppose that the notion embodied in the expression 'maiden City' ought ultimately to be referred to a Biblical source, directly or by opposition, as, for example, in the earlier chapters of Jeremiah and the customary allusions to Babylon in Isaiah and elsewhere; thus, Isaiah 47. 1:

Come down, and sit in the dust, O virgin daughter of Babylon, sit on the ground: there is no throne, O daughter of the Chaldeans: for thou shalt no more be called tender and delicate.

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MILTON'S CHINA

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Paradise Lost* 11. 385–90, Milton, in describing the prospect spread by Michael before the eyes of Adam, says:

His Eye might there command where ever stood
City of old or modern Fame, the Seat
Of mightiest Empire, from the destined Walls
Of *Cambalu*, seat of *Cathaian Can*
And *Samarchand* by *Oxus*, *Temirs* Throne,
To *Paquin* of *Sinaean* Kings.

Commentators on the passage do not consider Cathay and China (*Sinae*), and *Cambalu* and Peking (*Paquin*) identical, though such is the case (Col. Yule, *Cathay and the Way Thither*, and *Marco Polo*). Professor Masson, for example, describes Cathay as a region northwest of China.

However to make Cathay a province of Tartary is a needless belittling of Milton's picture, because his identification of China and Cathay is not an inconsistency, but may be explained by a fact interesting for the history of geography. For ages China was known by two names, one given by those who approached it by the overland route, the other by those who went thither by sea. Not only was this true in Milton's time, but there was still debate whether or not China and Cathay were the same (Purchas, *Pilgrims* III, iv. 801). The question is elsewhere debated in the *Pilgrims*, with which Milton was somewhat familiar, as is attested by the notes to his *Brief History of Moscovia and of other less known Countries lying Eastward of Russia as far as Cathay*. This same work gives evidence that he had studied the overland route to China in writings where it appears as Cathay. Some of those writings, the 'Russian Relations in Purchas,' he thought excellent. He may have debated the question, and decided incorrectly. He may have known that China was Cathay and yet, to complete his roll of 'cities of old and modern Fame,' have deliberately used the two names to aid in different ways in producing the total effect, for 'Cambalu, seat of Cathaian Can,' suggests military power, and 'Paquin of Sinaean Kings,' more peaceful splendor.

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BRIEF MENTION

The Evolution of Literature, by A. S. Mackenzie (New York: Thomas Y. Crowell & Co.), is offered as a much-needed manual of Comparative Literature. It is "the product of years of patient research," composed in humble acknowledgment of the temerity of such an undertaking, but sustained by a high seriousness that will not fail to convince the reader of the author's right to present his report of a Captain Anson's voyage around the world of literature. The author is philosophic, sympathetic, and scientific. He aims not to make all-comprehensive knowledge easy and thus encourage superficial omniscience or charter a roving commission through the ages prematurely. Educational plans are rightly demanding the comparative study of literature. Philology has shown the value of the method. But the application of the method to literature begets a long list of dangers. The author of this well-constructed and soundly instructive book is aware of all the pitfalls, and he has set down nothing for the encouragement of the cheap 'get-wise-quick' aspirations of the indolent or the incompetent. The titles of the author's chapters cannot be recited here. But an indication of

them may be given by noticing that the words primitive and barbaric, autocratic and democratic are the leading designations of man, society, and literature as here considered under broad anthropologic theory. The necessity of compression of matter and reduction of details has not driven the author to take refuge in an excess of generalization. Facts are in the main allowed to suggest the underlying principle. Occasionally a detail springs into unexpected prominence, as, for example, this personal judgment: "Among living American poets the highest place seems to belong to Lloyd Mifflin, the most finished sonneteer ever born out of Europe." Mr. Mifflin's extraordinary output of sonnets surely deserves wide acknowledgment; it confounds the nonsense of a judgment cited on the first page (cited in the blind fashion, "a well-known critic," that deserves nothing but condemnation), "that a half-dozen sonnets are enough for any one to write." An extensive bibliography is distributed in the footnotes.

There remains no period in the Romance literatures for which it is not becoming easy to secure an extensive selection of the leading works. This is in no small degree furthered by the various collections now in course of publication with the primary aim of providing at modest price a large number of reliable texts. The *Bibliotheca romanica* (Strassburg: Heitz) has passed its 124th volume, and is now being followed by *Les classiques français du moyen âge* (Paris: Champion), the *Clásicos castellanos* (Madrid: La Lectura, Paris: Champion), and the *Scrittori d'Italia* (Bari: Laterza). None of these series is expensive; some are remarkably inexpensive. All should be welcomed by every student of Romance life and thought, and they can not fail to result in wider reading and better first-hand knowledge of literature.

ERRATA

In *M. L. N.*, May, 1911, the following corrections should be made: P. 150, col. 1, l. 22, for *fus* read "*feaus* or *fauis*." P. 157, col. 2, l. 39, for "That the author is a New Mexican" read "The fact that the author has lived many years in New Mexico." P. 159, col. 1, add the following footnotes:

⁷⁷ *Letter xxxvii*, vol. III, p. 97."

⁷⁸ Hecht, *Thomas Percy und William Shenstone*, Strassburg, 1909, p. 81."

Page 152, col. 2, l. 36; p. 153, col. 1, l. 47, for Coleman read Colman.

Page 153, col. 1, l. 12, for Diamond read Dimond.

Page 151, col. 2, l. 27, for 65,000 read 6500.